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**ORGANISATIONAL AESTHETICS IN
TEMPORARY PROJECT ORGANISATIONS:
A SYSTEMATIC LITERATURE REVIEW**

**Organisatsiooniline esteetika ajutistes projektiorganisatsioonides: süstemaatiline
kirjanduse ülevaade**

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Abstract

Continuous projectization and projectification, proliferation of temporary organisational settings and overlapping of ‘permanent’ and temporary structures – no (more) clear boundaries and no biunique correspondence between the (sets of) activities (processes) and organisational settings are some of the significant trends in current economies and societies. Some virtuous trends in research are (still rather separated) academic fields, concepts, etc. linking the “aesthetic turn” in organisation and management science. Increasing ambiguity in organisations liken them to art, which leads aesthetics to organisational theory. The “aesthetic turn” has led to the mental and cognitive dimensions of organisational aesthetics through which a way of understanding organisations spreads through our senses.

The current research gap is that commonalities of organisational aesthetics and temporary project organisations are not sufficiently studied and understood. The input for this article is to go a step further and start bringing organisational aesthetics to temporary project organisations. The aim of this paper is to provide an overview and explore the existent relationships between organisational aesthetics and temporary project organisation.

The systematic literature review is contributing to the literature on temporary organisations (TO) and/or project management (PM) with a novel approach that relates organisational aesthetics (OA) to temporary project organisations. We start with a systematic review of relevant literature available in Scopus, Web of Science (WoS), and Google Scholar databases. Further, we continue with an integrative (critical) review for content analysis of claims, embodying elements (like detecting themes, etc.) of narrative approach.

Keywords: Project management, organis(z)ational aesthetics, organis(z)ational context, temporary organis(z)ation, literature review

1. Introduction

Changes in the business environment, especially due to major crises, and disruptive events, force organisations to find innovative solutions to upcoming problems. Surviving in an increasingly complex and unpredictable world calls for innovation, imagination, intuition, improvisation, play, etc. (Mairesse et al 2022). Quite often novel approaches are ‘borrowed’ from other domains, sometimes from closely related (c.f. Davies et al 2018) but sometimes from apparently distant realms. This can be fostered by generic problem-solving theories, such as TRIZ (c.f. Grisold et al 2022). Shifts in practice influence research – according to Kuhn (1962), knowledge can be additive until a scientific revolution occurs; if this happens, other ‘food for thought’ is needed. In other words, ‘refinement’ of the existent situation will not provide sufficient outcomes and therefore, something novel is needed.

Scientific revolutions require a paradigm shift rather than simply improving existing knowledge, therefore, to make real progress, we must go beyond the limits of our current understanding. The ambiguity and complexity of organisations and their management has led to their juxtaposition with art, thanks to which aesthetics have entered organisational theory (Minahan and Wolfram Cox 2007). The aesthetic turn has led to the study of organisational aesthetics in ways, which all prefer mental and cognitive dimensions like symbolic understanding of the aesthetic concept archaeologically; empathic-logical approach to the pathos of organizational life; aesthetic approach emphasizing negotiations on organizational aesthetics; an artistic approach exploring fluidity, creativity, and playfulness (Strati, 2010).

A rather fresh and fertilizing stream in business and business research is learning from arts and making management an art (Meisiek and Barry 2014). A typical contemporary manager is “armed with digital devices rather than a painting palette or a musical instrument” (Ferreira 2018, p. 348) whereas arts-based qualities – creativity, imagination, inspiration, improvisation, etc. – are increasingly needed. Thus, the role of artistic thinking and learning from arts are increasingly recognized (ibid.; Carlucci and Schiuma 2018). Artistic interventions are good in several ways, including making the work (more) meaningful (Berthoin Antal et al 2019). By now there is a copious body of literature on the relationships of business and arts; providing a proper overview does not fit into this paper. Importantly, Komander and Köning (2022) perpended numerous studies examining how musical leaders construct aesthetic leadership via their practices. These constructions derived from music as well as from dance and theatre, are metaphorical. They discern four types of research at the crossroads of performing arts and organisational theory: (1) organisational phenomena in arts contexts; (2) arts phenomena in organisational contexts; (3)

organisational phenomena through the prism of arts theories; and (4) organisational phenomena through the prism of arts practices. Significant notice is that aesthetics-related renderings influence the creative process. This, in turn, links to organisational improvisation – a construct that has greatly derived from jazz music, also from improvisational dance and theatre. The link to jazz (or musical improvisation) is especially significant because it leads to the “aesthetic of imperfection” (versus “aesthetic of perfection”) and the “minimal structures” that allow improvisation (ibid: 25). In the context of this paper, it is notable that the review of Komander and König (2022) reveals a prominent topic – the social construction of aesthetics. Using this construct has predisposed organisational scholars to (re)frame the process of organisation as “a matter of art rather than science” and “aesthetic rather than logical” (ibid: 15).

The aim of this paper is to explore the existent relationships between organisational aesthetics and temporary project organisation. There is a substantial body of literature on organisational aesthetics in general, meaning by default permanent’ organisations; touching the aspect of temporality is rare and rather occasional. This paper seeks to contribute to the project management literature with a novel approach, relating organisational aesthetics to temporary project organisations; as well as to the organisational aesthetics literature, introducing the aspect of temporality. This paper will answer the following research questions:

1. How has research on organisational aesthetics and temporary project organisations developed over time and across these disciplines?
2. What are the future research opportunities for the interplay of organisational aesthetics and temporary project organisations?

The next section (2) provides a brief overview on the two focal concepts – organisational aesthetics and temporary project organisations. It is important to understand and get an idea of the areas that are still separate today. The following section (3) introduces the methodical approach and presents a systematic literature review. The further sections embody a more in-depth analysis and discussion and synthesis; finally, we make recommendations for further research directions.

2. Status of the underlying concepts

2.1. Organisational aesthetics

According to Steven S. Taylor, the Editor-in-Chief of the *Organizational Aesthetics* journal, the question “what is organizational aesthetics?” is not easy to answer. As stated in the introduction, organisational aesthetics belongs to the use of arts-based methods within organisations (Taylor 2013) and is generally seen as applying an aesthetic perspective on organisations and organisational phenomena (Taylor and Hansen 2005). In a way, organisational aesthetics represents “an essentially contested concept within both philosophy and organization studies” (Hancock 2005: 29). Hence, the philosophy of aesthetics has contributed to the development of organisation and management studies.

Avoiding delving into the general philosophy of aesthetics, it is worth noting that historically it dates to the very roots of Western philosophy – the works of prominent ancient Hellenic thinkers like Plato and Aristotle (Hancock 2005). The main stake form Plato is the beautiful – a prime archetype among the true and the good (Strati 1992). More plausible has appeared Aristotle’s understanding of aesthetics as an “artfully constructed communicative action” that comprises psycho-social processes and sensory-emotional dynamics, and thus, can produce transcendent knowledge (Rooney and McKenna 2008). Aesthetic (beauty) is realised by psychological responses to human senses and (for most people) relates to art and artistic expressions. The Western views are influenced by Christian aesthetics, generally understood as what is beautiful in terms of God and created by God. The intention is transformation – turning toward God (the beautiful), away from the ugliness of sin. So, it can be said that Biblical aesthetics is holistic, aiming for the beautiful, true, and good. (Vondey 2010)

In Western classical philosophy, the notion of aesthetics was coined by Alexander Baumgarten in 1735 as the ‘science of sensory cognition’ and during the following centuries developed into a solid subfield of philosophy. Dealing with aesthetic ‘experience’, ‘response’, ‘appreciation’, ‘judgment’, etc., classical aesthetics focus on human perception and senses, rather than the acquisition of knowledge. Yet, imagination – the key feature in Kant’s aesthetics, admits empirical knowledge. (Brady and Prior 2020) Classical philosophy comprises several streams that deal with aesthetics, while the most prominent seems to be classical humanism. Its intellectual roots emerged in ancient philosophy as Socrates, Plato, and Aristotle centred on humans in their reflections. Developed by several thinkers through the Middle Ages, Renaissance and succeeding periods, it became an important influencer of contemporary humanistic management that encompasses the aesthetic aspect. (Domingo and Mele 2022) Aesthetics, a crucial topic in the

ancient philosophy, was rather neglected meanwhile, but passed revivification during the 19th century and became an important matter for several thinkers like Schiller, Hegel, Kierkegaard, Nietzsche, and many others (Scruton 1989).

Literature on leadership, including aesthetic leadership, has mostly drawn upon Western (European) philosophy. Yet, increasing emphasis on contextual issues has influenced organisational theories, encouraging a turn to Eastern and Chinese philosophy, including Confucianism. In Chinese philosophy, the understanding of the surrounding world concerns relationships rather than discrete objects (Zhang et al 2011; Persson et al 2022). These Confucianist views are in line with existentialism that is prevalent in the Western philosophical aesthetics, seeing humans as active participants, rather than passive observers of the world. The existentialists, both theistic and atheistic “... present the human person in the heart of commonplace of values and opportunities ...” (Isanbor 2022: 134). To sum up it is worth noting that according to McQuillan (2021) the coherent subject matter of aesthetics is still difficult to define, although the notion ‘science of aesthetics’ has been used already for decades. Although aesthetics has been significant in philosophy, it has been somewhat neglected in science and rediscovered in recent times.

Organisational aesthetics as a stream in organisation and management science emerged at the end of the 20th century. In the 1990s, it developed significantly. In a seminal essay Strati (1992) described two offices – chairman’s and secretary’s – and deduced that “through the use of reasoning and imagination, the reader may investigate the aesthetic dimension of this organization, reacting as if he or she were there” but emphasized “the aesthetic in the life of organizations is not observable in some pure form” (ibid: 10). Several important works of Antonio Strati introduced aesthetic awareness and the ‘epistemological metaphor’ as considerable alternatives to the traditional logical-rational approach in the understanding of organisations (Ferreira et al 2021).

Another significant contributor to the emergence of organisational aesthetics Gagliardi (1996) denoted that the ‘aesthetic turn’ originated within the ‘cultural turn’ in organisational studies, also referred to as ‘organizational symbolism’. A focal category – aesthetic experience – includes (1) *sensory* knowledge (rather unconscious or tacit and ineffable), (2) *expressive* (disinterested) action (by impulse and mode of feeling), and (3) *communication* which can become the object of sensory knowledge. An eloquent advocate of this stream, art theorist and management philosopher Guillet de Monthoux (2004) constructed parallels between theatre and other organisations, including how to enforce and manage creative capital. A remarkable joint work by Strati and Guillet de Monthoux (2022), taking stock of research in the 20th century, delimited

three approaches (styles) in organisational aesthetics – ‘archaeological’, ‘empathic-logical’, and ‘empathic-aesthetic’ – that have much in common. Furthermore, they (ibid) discerned three pertinent distinctions: the essential (survival) versus the superfluous (pleasure); the serious (income, competition, employment, etc.) versus the facetious (relationships with colleagues, etc.); and the scientific (methodical rigor, etc.) versus the artistic (see the unusual, scholar’s talent, sensitive-aesthetic judgement in research, transgression, etc.), pointing that the last-mentioned appears the sharpest.

In the first decade of the 21st century substantial books on organisational aesthetics with notable headings were published. First, *The Aesthetic Turn in Management* (2007, reissued in 2018) is a collection of 26 existent essential works. The editors (Minahan and Wolfram Cox 2007) divided the contributions into six themes (or sections): *The Aesthetic Turn*; *Following and Framing Management Fashion*; *From Fashion to Fiction*; *The Theatre and Performance of Management*; *Management Improvisation*; and *Crafting Management and Management Studies*. The second edited volume (*The Turn to Aesthetics. An Interdisciplinary Exchange of Ideas in Applied and Philosophical Aesthetics* 2008) is (as stated in the subheading) a collection of works originated from an interdisciplinary conference. Thus, just one (Höpfl 2008) from the included 27 contributions explicitly deals with organisational aesthetics but several contributions touch upon organisational aspects implicitly. Both edited volumes mentioned have much in common but remarkable is management improvisation (often labelled organisational improvisation). The first book (edited by Minahan and Wolfram Cox) had a dedicated section with four influential papers; the second (edited by Palmer and Torevell) included some papers concerning improvisation.

The disserted works contributed significantly to the formation of the study field and uniform focal notions. Weggeman et al (2007) see aesthetics as a manner of understanding organisational life, (re)focusing on its sensible, physical elements. It is obvious that material elements ‘should display beauty’ but it is not so obvious for managerial work that should facilitate the genesis of aesthetic experiences in work processes. Their main contribution is the accentuation of design and proposing an input-output model of organisation. According to their model, well-designed organisations wield processes that deliver quality products and services that result in good business performance and meanwhile, the well-being of organisation members. All this needs aesthetic sensibility of managers that comes from their aesthetic training and education.

Organisational aesthetics is inherently linked with ethics, particularly with business ethics. A notable event within the past decade is the publication of a book (in 2014) titled *Aesthetics and Business Ethics*. As the editors (Koehn and Elm 2104) precluded, the beautiful has been divorced from the good only in modern times and it is time to consider uniting them again. This edited

volume consists of nine papers (including introductory) and is mainly oriented to education but concerns more general topics, as well. For one, Dobson (2014) proposes an original aesthetic theory of the firm. In this approach, a firm maps an institutional stage where several plays are performed simultaneously. The common theme is human desire – for material gain, which is typical for *homo economicus*, but also to achieve status, to do good, and to create and experience beauty, which exemplifies *homo aestheticus*. Aesthetic theory builds on institutional firm theories that address transaction costs, principal-agent relations, and property rights to produce economic values, and appends aesthetic dimension that values form, style, etc., over substance.

Conjoining aesthetics and business is natural in the emerging wave of economic development, labelled experience economy (Pine and Gillmore 1998). This conception is already widely recognized, notably in marketing literature, including branding, where aesthetics is seen as something that communicates joy, playfulness, and other related sensorial qualities (Chevtchouk et al 2021). Not surprisingly, the symbiosis of aesthetics and economy is most proliferated in creative firms and the sector – creative economy (Austin et al 2018).

The fact that the aesthetic theory of the firm relies on institutional views logically leads to institutional aesthetics. As Creed et al (2020) note, the cognitive dimension of institutions, focusing on meaning, logics, etc., has deserved adequate attention, while emotional and embodied aspects of institutional dynamics have been rather neglected. To overcome this, they propose the theory of institutional aesthetics to externalize the interplay of people’s sensory and evaluative capacities, including two novel notions – institutional aesthetic codes and personal aesthetics. A significant underpinning is (derived from psychology and neuroscience) contrasting of the rational-analytic mode (the left-brain attention, working from existing schema/frames) and the aesthetic mode (the right-brain attention, working from sensory perception).

The importance of institutional aesthetics is recognized in many fields, particularly in services, where enduring social structures (norms, beliefs etc.) support the co-creation of value. This makes recognizing the emotional and aesthetic nature of institutions important. (Koskela-Huotari et al 2020) Moreover, recognizing the pertinence of obtaining aesthetic experience in service situations leads to the admission of institutional arrangements and social structures as appropriate materials in service design (Vink and Koskela-Huotari 2021). An important role of aesthetic aspects in services was noted already earlier – for instance, Küpers (2002) stated that emotional satisfaction of the service personnel translates directly and subconsciously into customer satisfaction. This means that aesthetic workplace design is important for subjective well-being of the front-line, as well as for the back-line service staff (Kirillova et al 2020). Thus, we can resume that proliferation of institutional aesthetics in the service field is natural.

Along with specific sectors (like just adduced services), organisational (and/or institutional) aesthetics have diffused into and influenced several functional areas. A figurative example is another ‘aesthetic turn’ in a strategy that “... is about connecting design and engineering, enmeshing style and technology and using aesthetic features to improve working conditions” (Cattani et al 2020: xxx–xxx). As strategy is the backbone of all organisations, integrating aesthetic dimensions into strategic decision-making processes will support development and performance. Aesthetics in organisations affects elements such as resources, processes, organisation, and environment; and pertinent investments could be measured by a novel ratio ROIB (Return on Investment in Beauty). (Ivanaj et al 2018) Finally, a recent contribution of Kerschbaum (2022) argues that aesthetics perception and the resultant “beautiful strategy” supports identification and (strategic) realization of organisational purpose – mission, vision, etc.

The Kerschbaum’s (2022) paper just cited spotlights knowledge management, as non-rational aesthetic knowledge should be comprised into organisational decision-making. Iandoli et al (2020) emphasize the aesthetic foundation of tacit knowledge and draw several suggestions for knowledge management, like using visual thinking. Rational analysis remains useful, though adding aesthetic reasoning can drive problem solving. Kirillova et al (2020) concentrated on aesthetic workplace design that relates to the design and maintenance of aesthetic organisational space (Stephenson et al 2020). Organisational spaces, including all socio-material dimensions, are nowadays increasingly affected by information technology (IT), forming hybrid (physical and virtual) workspaces with new possibilities and limitations that bring along specific aesthetic aspects (Petani and Mengis 2021). These belong to human resource management (HRM) that has an obvious aesthetic dimension (Biehl 2019). A recurrent keyword in related literature is socio-materiality (socio-material, etc. in different spellings). This notion combines ‘social’ – symbols, meanings, desires, culture, etc.; and ‘material’ – all (technological or natural) things, such as forms, checklists, machines, databases, furniture, etc.). Various human-machine (including robots and artificial intelligence) interactions are increasingly important and naturally embody aesthetic aspects. (Moura and Bispo 2020) According to Sastre and Aranega (2023), related developments accelerated during the COVID-19 pandemic. The workplace is an essential aesthetic dimension in organisations, but certainly not the only one. They (ibid) propose an original systematization – a matrix embracing (in columns) *principles*, *tactics*, and *strategies*; and (in rows) *processes* and *valuations*.

As summarised in a recent comprehensive review (Baldessarelli et al 2022), organisational aesthetics integrates various research streams and has gained notable attention among scholars in management and organisation theory, including innovation management, leadership, etc.; as well as in related disciplines like psychology, anthropology, sociology, etc. At that, they recognize that

further research is needed – it is not fully clear how aesthetics works. Thus, they (ibid: 246) call all interested researchers to “... explicitly analyse and theorize the ways in which the material dimension of organising can intervene and disrupt the ways in which actors perceive and act”. The fact that the aesthetic is related to the material can be considered as another aesthetic-based paradigm. The aesthetic turn can be pronounced important in the organisational literature, but its relations to temporary project organisations need further clarification that will be provided in this paper.

2.2. Temporary organisations: projects and beyond

It is generally accepted that organisations have life cycles, meaning that organisations are not permanent and will end sooner or later¹. Nearly 30 years ago Lundin and Söderholm (1995) outlined a theory of the temporary organisation, contrasting the central assumption in the ‘mainstream’ organisation theory that organisations are (or should be) permanent. Still, views that recognized the temporariness of organisations emerged already earlier. For instance, Goodman and Goodman (1976) considered temporary systems, defined as “a set of diversely skilled people working together on a complex task over a limited time period” (ibid: 409). Such systems can be useful with several issues, like task effectiveness, innovation, and developing professionalism of the system's members. This definition is nearly a half century old but sounds rather contemporary.

Lundin and Söderholm published their theory in a special issue of the *Scandinavian Journal of Management* that contained other remarkable papers. First, Midler (1995) examined Renault’s way towards project orientation and introduced a novel concept – projectification. The construct of project orientation was already known in project literature, however, the new concept comprised also using temporary structures. Project orientation, projectification and projectization have similar but not fully coincident meanings. Projectization indicates the extent to which organisations are based on projects and the project way of working pervades; projectification has a much wider meaning, embracing projectization (Müller 2009). A significant clarification was made by Maylor et al (2006) eliciting that the central idea of projectification was in organisational changes, rather than trending to organise work through projects. Most organisational changes require temporary settings (ibid), and the same is valid for institutional changes (Tukiainen and Granqvist 2016). Furthermore, Packendorff (1995) discussed the influence of introducing the concept of temporary organisation on the research of project management. The main idea lies in shifting the research metaphor from traditional (in these times) tools and means to an aggregate

¹ Even real organisations are not permanent, this term is hereafter used without braces.

of individuals – that is, temporary organisation. So, the papers and their topics in the mentioned special issue are interrelated.

Among other things, Packendorff (1995) noted that the phenomenon of temporary organising probably dates to antiquity but the first (reputed) scholarly works explicitly on this topic appeared only in the middle of the 1960s. An interim review by Bakker (2010) scrutinised literature on temporary organisational forms published from 1964 to 2008. Four unified themes were differentiated: *Time*, *Team*, *Task*, and *Context*, containing two subthemes: *Firm* (or organisation) and *Wider social context*. There are coincidences in their findings that are not occasional. First, the third period (exponential growth) started in 1995 when the above-mentioned special issue of the Scandinavian Journal of Management was published, including the theory of Lundin and Söderholm and some other highly influential articles. Furthermore, three unified themes (*Time*, *Team*, *Task*) conform to the three basic concepts of Lundin and Söderholm (1995). One theme (*Context*) is labelled differently but there is also conformance with the fourth basic concept. Lundin and Söderholm (1995) see transition as a possible way to perform changes and overcome the inertia that usually exists in permanent organisations. Thus, transitions influence the contexts of temporary organisations – the permanent organisations and (possibly) the wider social context.

An important topic is the ‘temporary-permanent dilemma’ – relations between temporary (or project) organisations and permanent organisations. The most thorough issue is time that is relevant also for permanent structures. So, not surprisingly, the notion of temporal structuring was developed in general organisation science. Orlikowski and Yates (2002) pointed to dichotomy between objective clock time and (more) subjective event (also “machine”) time. They used the word “project” occasionally but without definition or explanation, mostly meaning the ‘technical’ (tools, etc.), but with one exclusion. Namely, quoting “... the time management of a project is improvisatory, with members juggling and weaving multiple and interdependent project activities rather than following a sequence of preplanned steps.” (ibid: 688) The (project) members mean a temporary organisation. Proceeding from organisational theory Turner and Müller (2003) re-assessed the definition of a project and found that classical definitions are not wrong but incomplete due to missing the aspect of a temporary organisation. Also, they re-assessed the role of project manager who should be the chief executive of the temporary organisation. This role should shift from planning and executing the work to objectively building and motivating the team.

The literature on temporary organisations (teams) promptly recognized the relevance of distributed (now mostly virtual or distant) teams whose members are spatially separated and work and communicate from a distance via technical means. Saunders and Ahuja (2006) compared

temporary and ongoing (meaning permanent) distributed teams (structures, processes, and outcomes) and one of their suggestions was "... designing effective organisational and technical support structures for distributed teams" (ibid: 695). They hardly imagined how topical it sounded in the spring of 2020 when remote work became prevalent.

For clarity is worth noting that literature uses different terms: permanent organisations may be labelled as 'stationary' and/or 'parent'. Further, 'purely' permanent or temporary organisations are rather exclusions; projects may be carried out by a continuum of organisations where the relative influence of temporality or permanency varies depending on different factors. (Modig 2007) In this vein, Winch (2014) called to question the axiomatic assumption that project organising is temporary, relying on several contra-arguments, such as research on matrix organisations, the embeddedness of projects in project ecologies, and projectification; also research on project-based firms and (project) owner organisations. Another contra-argument is the timespan. As Brookes et al (2017) noted, megaprojects (meaning large projects or programs) may last years (sometimes even decades) and deliver capital assets that last many decades, even centuries. In the traditional view, projects (smaller and shorter-term) sit within one (or a group of) organisation(s) that outlive the projects. The described organisational context, relatively stable and pre-fixed, could be taken as permanent, whereas longer lasting megaprojects involve multiple temporalities. The organisational milieu (or context) of megaprojects may consist of organisations that cannot be considered permanent or enduring, concerning their relationship with the projects or as organisations themselves.

Another nexus of problems related to temporary organisational settings is changing work relations, such as temporary and part-time employment, and contract work with transient customer-supplier relations (Bakker et al 2016). To systematize possible combinations, they proposed a typology (a 2x2 matrix) by actors and structures, both can be temporary or permanent. With both permanent is a 'classical' organisation, with both temporary a disposable, ephemeral organisation. The combination of temporary actors in permanent structures is labelled as a semi-permanent organisation with temporary employment. Permanent actors in temporary structures is labelled a semi-temporary organisation, covering project-based (PBOs) and project-supported organisations (PSOs) and project networks (PNWs). (ibid) Just semi-temporary organisations, including all three subtypes represent the majority of projectified organisations. These subtypes follow the logic of involved business processes: in PBOs the core processes are project-based, in PSOs the support processes are organised by projects. Project networks (PNWs) rest on PBOs and/or PSOs but the processes must cross the organisational boundaries. (Kuura and Lundin 2019)

In semi-temporary organisations, including all subtypes, projects as temporary organisations are usually embedded in permanent organisations, often using matrix structures where coordination occurs both in projects and in functional organisational lines. This causes an ambiguous situation for both project and line (functional) managers and their subordinates. The situations depend on several matters, including the degree of autonomy of temporary units. (Palm and Lindahl 2015) Therefore, the interfaces between temporary and permanent organisations should differ and change during the project cycle (Vihma and Wolf 2022). A related matter is HRM practices. As stated by Samimi and Sydow (2021), the HRM discipline has not yet adequately responded to developments in temporary organising. So far it has been concentrated on one aspect – temporary employment, adhering to the assumption of permanency of organisations.

Notably, another interim review by Burke and Morley (2016) on temporary organisations paid significant attention to tensions between temporary and permanent organisation(s) and pointed out four main types of related issues: autonomy and embeddedness, learning and knowledge transfer, HRM, and resource dependence. Another source of tensions between temporality and permanency may be the time factor, as ‘speedy delivery’ (accelerating the work pace) may cause remission of desired functionalities. Additional pressure in such situations may come from public scrutiny. (Van Berkel et al 2016) In a sense, all such conflicts between temporary and permanent structures relate to the relations of temporary and permanent processes that may be conflicting as well. After all, these conflicts can be resolved via appropriate governance (rules, rights, etc.) and organisational design, considering both temporary and permanent structures and processes (the last preferably illustrated with graphics, such as organisational charts and process diagrams). At that, organising must involve both formal and informal aspects. (Simard et al 2018)

Stjerne and Svejnova (2016) examined a series of related projects and explored how resultant tensions between temporary and permanent organisations can be resolved through boundary work (negotiating, establishing, managing, or removing demarcations) at different levels, so as to contest the overly bracketed view of temporary organisations. They called for blurring the organisational boundaries, considering the case of a single permanent organisation. Sydow and Braun (2018) yielded the inter-organisational dimension, enlarging the view to multiple permanent organisations and relying on essential theories of projects as temporary organisations, and introduced the role of inter-organisational relations. Their main suggestions: (1) accounting for multiple-levels (project, organisation, project network, field); (2) adopting a dynamic perspective (based on processes, practices, routines); and (3) considering modes of inter-organisational governance (like the lead organisation, shared governance, network administrative organisation). This is in line with earlier suggestions of Artto and Kujala (2008) about shifting

from the ‘classical’ one firm – one project to many firms – many projects combination, i.e., an inter-organisational project portfolio.

A notable contribution in the temporary (or project) organising was made by Nilsson Vestola et al (2021) who applied the original framework of Lundin and Söderholm (1995) and, scrutinizing two road operation and maintenance projects, discerned a mixture of both temporary and permanent aspects of organising. Another original contribution by Spanuth et al (2020) examined how the main properties of temporary organisations – innovativeness and flexibility – can enhance innovative capacity and strategic flexibility in permanent organisations. They revealed that the extent of temporariness reduces bureaucracy and has a significant influence on the dynamic capabilities of organisations.

Last but not least: as claimed by Sydow (2017), most forms of temporary organising, including projects as the most popular form, can be effective if they rely on complementary permanent organisational or interorganisational structures. Thus, the permanent ‘organisations as we know them’ will remain, using temporary structures to allow flexibility for adaptation to opportunities and changes.

3. Systematic literature review

3.1. Methodology

To study the existent linkages between organisational aesthetics and temporary project organisations we used the systematic literature review (SLR) approach (Tranfield et al 2003). SLR as a research method is an important foundation of academic research because it leads to the promotion of knowledge and the development of theory in the studied field. It is useful for collecting data, studying existing knowledge and making important and systemic discoveries, also for a critical evaluation of the studies carried out (Snyder 2019). This method suits also for exploring new trends. In SLR a five-step methodological procedure is used (Secundo et al 2020), shown in Figure 1.

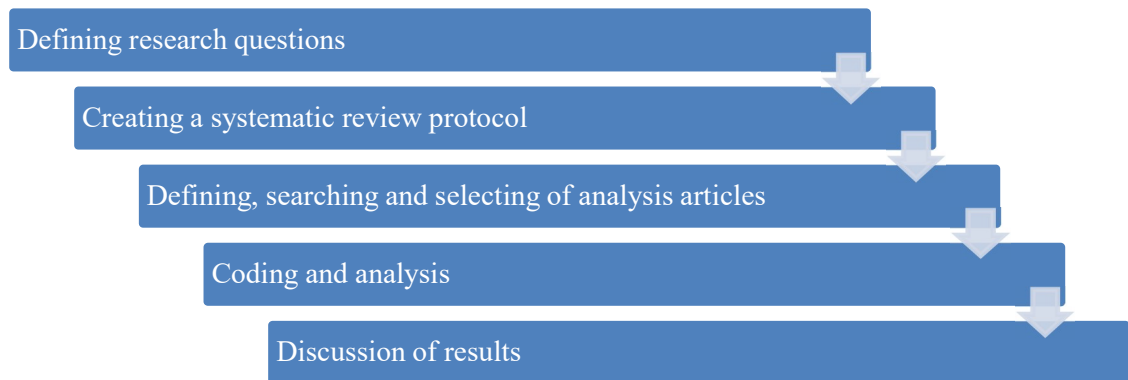


Figure 1. Five-step methodological procedure process (Based on: Secundo et al 2020)

The first step in the SLR was to define research questions (Massaro et al 2016), which in this study was formulated as linking the organisational aesthetics and temporary project organisations and to submit proposals for future research opportunities (page 6).

The second step of the SLR involved agreeing upon a research protocol. The aim was to ensure that the review was systematic, transparent, and reproducible. In this article, it covered source identification information, including database search information and article selection parameters, determination of the means to study the analysis, synthesis, and sources of literature (Cronin et al 2008; Petticrew and Roberts 2006).

The third step involved the selection of articles, applying inclusion or exclusion criteria (Shelby and Vaske 2008). The criteria were developed using a loosely structured method, starting with keyword searches in databases and finding relevant publications. The choice of keywords was based on the co-collection of information from two different areas (organisational aesthetics and temporary organisation). Project management was added as a keyword because the theory of

temporary organisations is prevalent mainly in the Scandinavian school of Project Management; most other schools use more traditional terms in treating the same topics. A bibliographic search was conducted using Scopus, Web of Science (WoS) and Google Scholar databases. As searches in Scopus and WoS provided insufficient numbers of papers that would not allow drawing conclusions with sufficient reliability, we considered adding a third database, Google Scholar. The usefulness of adding Google Scholar was confirmed by the fact that Van der Hoorn's article (2016) titled “Let's discuss aesthetics for projects” appeared only through it. The search area was designed using a query of suitable keywords, applying the descriptors of organisational aesthetics and temporary project organisation. The search was not limited by time factors. The initial screening yielded 209 articles.

At the fourth stage, a coding framework was designed to implement the selection process. A flowchart representing the whole procedure is shown in Figure 2. The data were processed through various analysis, such as similarity analysis, content analysis, census. In databases for targeting the articles we identified the structure of the text, co-appearance of words (organisational aesthetics and temporary organization(s) or project management) and highlighted links between them. We constructed the categories of conceptual framework based on topics related to temporary organisations and aesthetic organisations and to identify quantities of categories that weren't covered by previous techniques, we did a census by categorizing codes (keywords). Comparisons and analyses were constructed based on theory.

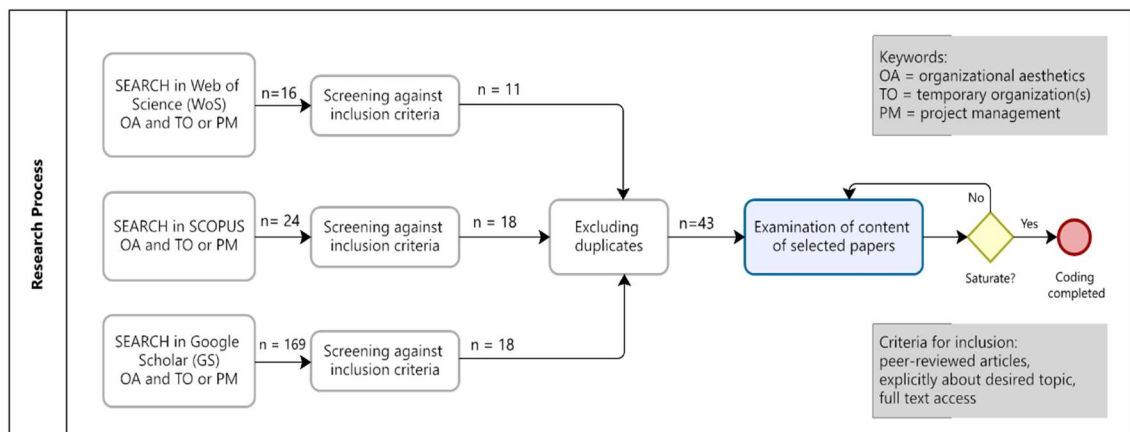


Figure 2. Literature screening process

The initial sample of 209 articles was reduced to 43 articles by applying inclusion/exclusion criteria (Secundo et al 2020) and excluding duplicates to improve the quality of sources. The criteria for inclusion were peer-reviewed articles, explicitly about desired topics with available full text and published in understandable language. Conference papers and articles that did not deal with the desired topic (the search terms only appeared in the reference entries or were

mentioned without saying anything substantive) were excluded. The final choice, consisting of 43 articles (Annex 1), was led by a full reading of the articles. The final sample was assessed as relevant according to the original query.

At the fifth stage, the selected 43 articles were qualitatively analysed to find trends in the field, identify existing gaps and propose further research opportunities. For this purpose, a systemic analysis was used (Bhatt et al 2020; Khanra et al2020).

3.2. Overview of the selected literature

This subsection looks at detected sources over time, the evolution of the topic, journals, authors, citations, and focus topics with keywords and their incidences. First, we consider the bibliometric analysis of selected sources descriptively.

To identify the development of the research topic and the growth of knowledge, the trend of articles was analysed by years. The increasing relevance of the topic is shown by the number of relevant publications over time (Figure 3). The first article on the topic was published in 1997. Notably, interest in the topic has increased significantly since 2015. This can be said because the last time interval (2020–January 2023) is much shorter than the preceding.

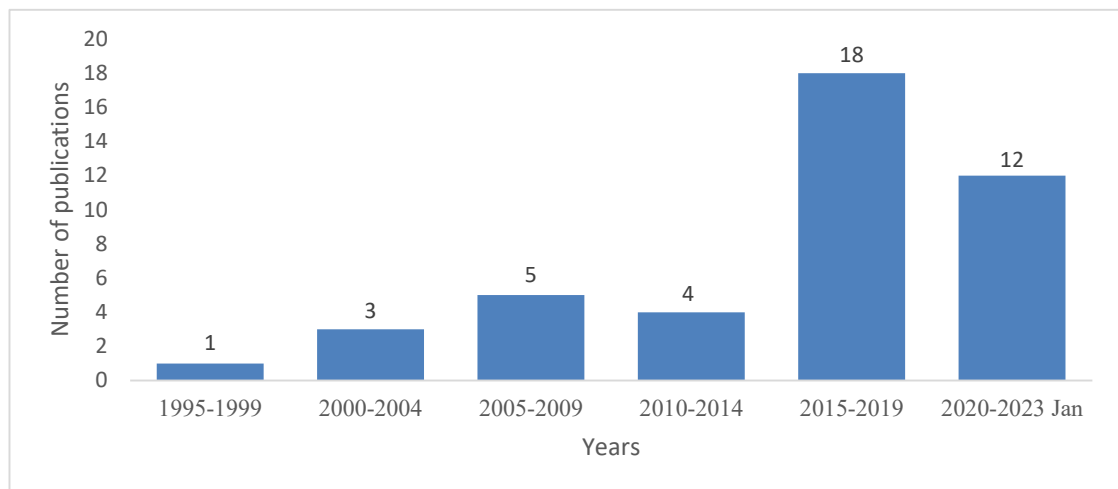


Figure 3. Number of selected publications over the years

The included 43 articles are written by 72 authors; the most prominent authors (Annex 2) are Van der Hoorn, Van Marrewijk, Whitty, Wolfram Cox, Davel, Minahan, Van den Ende, and Whyte. There are some established associations: for example, three of the four Van der Hoorn's publications are written with Whitty; Wolfram Cox wrote both of her articles along with Minahan; also Van den Ende and Van Marrewijk have written two articles together.

Moving forward, it is important to stop in citations from selected articles to get information about the impact and relevance of the selected articles (Annex 3). Article citations are taken from

Google Scholar because searches were made in different academic databases, and to ensure comparability it is important to identify the number of citations of articles in one place. Kieser (1997) article is the most cited with 933 occasions. In addition, it is the earliest article among the selected articles. The second most-cited article – 382 times – is Warren’s (2008) on empirical challenges in organisational aesthetics.

To explore the value of publications the C/Y (citations per year) ratio was calculated. Annex 4 shows that even with the average number of citations per year, Kieser’s (1997) and Warren’s (2008) articles are the most cited of the 43 articles reviewed, and there are significantly more citations compared to others. Next, a considerable number of citations (on average, more than 10 per year) are received by articles by Aküing (2020), Baldessarelli et al. (2022), De Molli et al. (2020), Stephens (2021) and Whyte et al. (2008).

Importantly, Baldesarelli’s article (2022) is a review, all others (42) are original research. There are no clearly dominating publishing outlets, yet some journals (International Journal of Project Management, Long Range Planning, Organization, Organization Studies, and Organizational Aesthetics) have published more than one article on the reviewed topic (Annex 1).

All selected literature is not specifically about projects or temporary organisations, but also about organising in general. In the selected literature there are articles from areas such as organisational studies, management, architecture, design, art, and sociology. There are articles that focus specifically on the organisational aesthetics or project management, while there are also those that touch on this topic briefly. Several articles explore how aesthetics shape the life of an organisation, including the role of visual and material design, symbolism, and atmosphere in it. At the same time, there are also articles that focus more on temporary project organisations, promoting their management creativity, design, and innovation. In general, articles indicate the important role of organisational aesthetics in shaping the life of an organisation, and the importance of creativity, design, and innovation in the context of temporary project organisations cannot be overlooked.

4. Content analysis

When reviewing the articles in sample, we used both inductive and deductive approach. To find common ground, we collected keywords in articles through an inductive iterative approach and grouped them together to find common features between them. We used synthesis by explanation with the aim of creating explanations for phenomena through manifested patterns. Firstly, we looked at individual cases and moved towards generalisation by sorting individual keywords iteratively and classifying them into research topics. It means that initially we found keywords in the text of the articles, added them to the data set, and later systematized and abbreviated them. Also, the frequency of suitable keywords and topics was examined in the data set. So, we relied on a grounded theory approach, known as ‘Gioia methodology’ (Gioia, 2021), emphasizing the importance of data for the formation of theory.

The keywords are presented together with appearances and percentage of occurrence in the sample in Annex 5. The most common keywords related to our topics are aesthetic (project) experience, holism and/or contextualisation and/or context, design, creativity, gestalt-thinking (soft-skills and/or phronesis), atmosphere and/or space, cognitive concepts, rational and/or traditional concepts, team wisdom and/or knowledge and/or learning, ethnographic and/or auto-ethnographic, cooperation and/or collaboration, beauty, aesthetic factors, artefact(s), routine dynamics and/or organisational routines, project management and/or managers, etc. The keyword was considered to have appeared in the article if it was mentioned at least in the appropriate context.

According to the occurrence of keywords, a thematic map was compiled where the most common topics were identified and grouped. The groupings of keywords have occurred with an inductive approach, which was based on grounded theory. Organisational aesthetics in temporary project organisations has four main dimensions – (1) philosophical approach, (2) personalities within and around these organisations, (3) project management approach, and (4) project processes and temporary project organisational environment (Figure 4).

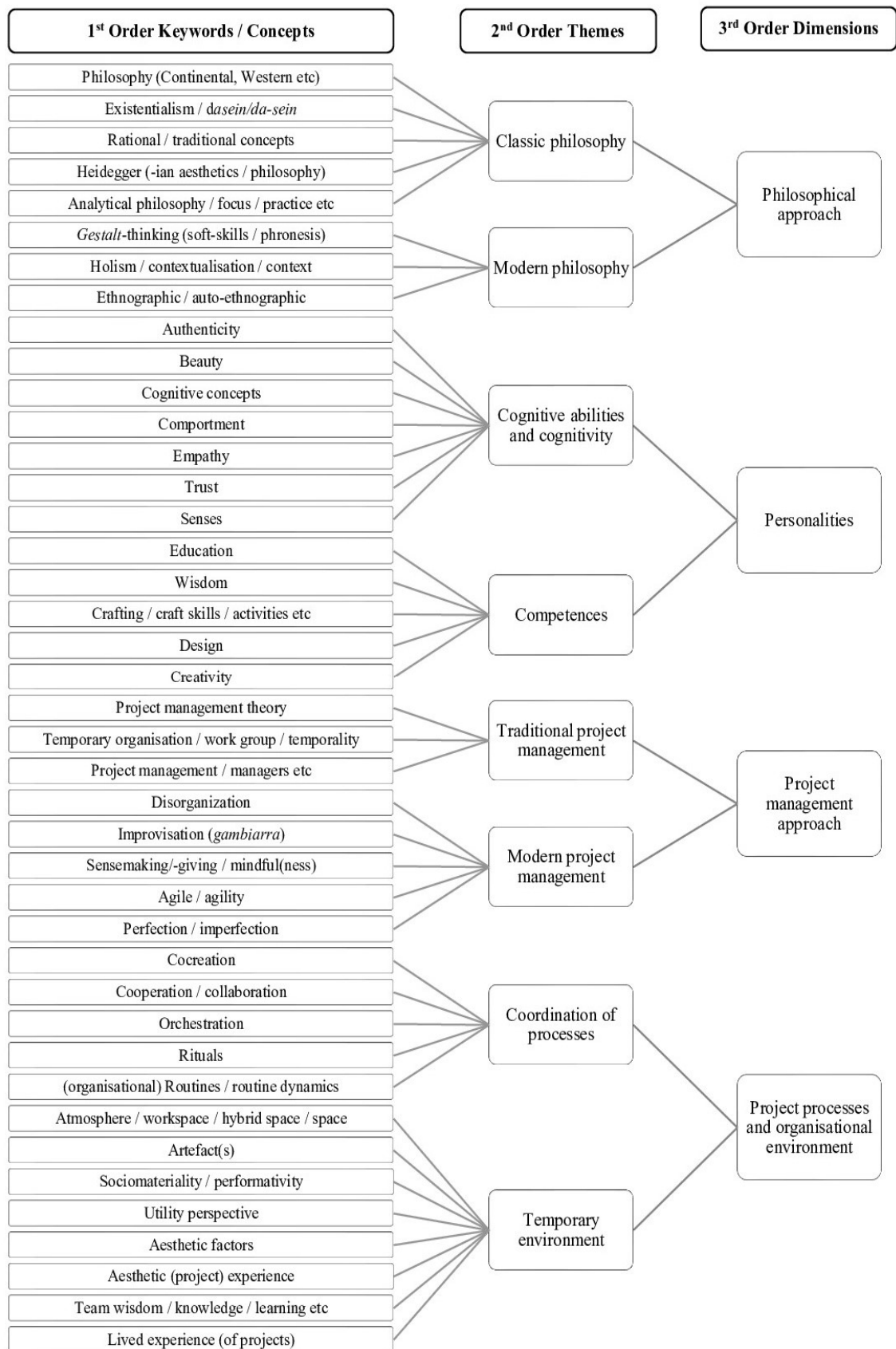


Figure 4. Research dimensions to cluster existing research

The **philosophical approach** dimension is strongly evident in the reviewed articles and characterizing aesthetics in temporary project organisations combines both classical and modern philosophy. This dimension is expectedly important (the total number of mentions of related keywords is 167). Looking at the number of involved categories (five of eight) the classical stream may seem dominant but considering the subtotals of mentioning (72 versus 95) it looks vice versa – the modern stream is dominating. We believe that the number of mentions is more important. To the earlier dominant methodologies of philosophers, contextualism has been added, and a more modern approach has been incorporated into traditional philosophy to increase understanding of various topics (Mercer 2019).

Heidegger is one of the most featured continental philosophers with his paradigm who comes to the fore from many of the articles studied. The Heidegger paradigm assumes that existentialism is fully connected, surrounded, and dependent on the environment and is involved in. What speaks to us and what we care about shapes our world and makes us behave in a certain way. (Van der Hoorn and Whitty 2019) The articles on organisational aesthetics and philosophical aesthetics included in the literature review share similar principles. In organisational aesthetics, attention is paid to “irrational” elements, for example, this is emphasized by Warren (2008). Based on the articles, mainstream project management has previously focused more on analytical thinking, while organisational aesthetics tend to focus on the continental philosophy, which brings new perspectives to modern project management. One of the authors is Van Der Hoorn (2016), according to whom, in addition to analytical philosophy and thinking, continental thinking is invaluable in project work. He adds that alternative approaches, such as the Heideggerian paradigm, suggest that the focus should be on the realities of projects and “lived experience” involving ethnography and activity research (Van der Hoorn and Whitty 2016). The cultural studies of ethnologists and anthropologists in enterprises and the socio-psychological direction have led to new dimensions of theoretical developments related to organisational culture (Sălcudean 2022), which is also evidenced by some other articles we examined, for example, articles where the research was conducted ethnographically.

The second dimension of the aesthetics of temporary project organisations is concentrated on **personality traits**. The dimension is essential and consists of relatively equal cognitive abilities and competencies (the number of mentions of related keywords is 100 versus 95). The articles described aesthetics as a facet of human existence. For example, Warren (2008) specifically singled it out; it is not only an outward appearance but also an inner strategic core. and personality traits play an important role in the emergence of aesthetic experience. Moving on, Myszkowski et al (2014) emphasize the role of intelligence and creativity in aesthetic experience. By working through the articles, personality traits related to aesthetics, in general, can be divided into

cognitive abilities and competencies. Cognition refers to feelings through senses and mental processes that can be used, among other things, to acquire and apply knowledge. Competencies refer to people's abilities and skills, for example, in achieving goals or performing tasks. It was apparent from the articles that the most important subjectivity factors are our personality traits, Ibrahim et al (2011) add that personality traits also play a significant role in our interactions with the environment. In the perception of aesthetics in an organisation, cognitive mechanisms, and competencies play an important role. To create an aesthetically pleasing environment, it is important to understand how people perceive and interpret the world around them. However, the understanding, perception and interpretation of the world comes from the personality of each person.

Baldessarelli et al (2022), Schiuma (2017), Ratiu (2017), Jones (2013), Van der Hoorn and Whitty (2016) has been addressed personality trait themes extensively in their articles. Van Der Hoorn is one of the most common authors who addressed the keywords related to personality traits in some way in all his articles. Authors agree that authenticity, beauty, comportment, empathy, and trust are based on cognitive interpretations experienced through the senses and associations. These cognitive abilities are related to how people think, perceive, and interpret the world around them (Baldessarelli et al 2022). Authenticity is an interpretation of the fact that we can react to the reality of the situation before us, and this is closely related to existentialism (Van Der Hoorn 2016). The importance of trust and commitment is highlighted by de Groot (2020) In his article on cooperation. But trust is also based on cognition. Beauty is an aesthetic category (Ratiu 2017) that is colloquially directly juxtaposed with aesthetics (Hujala and Rissanen 2011). The interpretation of beauty is personal and related to our sensory experiences and preferences (Van Der Hoorn 2016), among other things, it is also related to quality (Araujo et al 2020). Empathy, intrinsic motivation, curiosity, and imagination have emotional and creative dimensions (Schiuma 2017).

The **project management approach** is an important dimension in temporary organisational aesthetics (total mentions 76). Based on this, it can be said that we are increasingly moving from traditional project management to more modern project management (the number of involved categories is three versus five and the subtotal of mentioning is 35 versus 41 in favour of modern project management). This also results from the temporal location of the articles, where more modern project management is emphasized in recent articles. So, in order to balance traditional and modern project management approaches (with the aim of increasing project performance and innovation), opportunities for improvisation and disorganisation can be created for aesthetic reasons. From the interpretation of the articles, it is seen that improvisation and disorganisation contribute to creativity and the creation of innovative solutions. They make it possible to be more

agile, flexible, and more adaptable to changes. The project management approach is an infrequent theme by the numbers of mentioning but even the small numbers indicate a ‘struggle’ between traditional and modern project management. The interpretation of the articles confirms that while traditional project management is more focused on linear project structuring with a well-defined scope, budget, timeline, and resources, modern project management emphasizes more agility, flexibility, and impresses more collaboration and communication. Modern project management inculcates more improvisation, disorganisation, and meaningfulness to project work, often leading to the dilemma of perfection and imperfection.

The results show that a project management approach can affect not only the overall success of project results, but also the aesthetic quality of project results. In traditional project management, the emphasis is more on meeting predetermined criteria than on aesthetics, while modern project management approaches also evaluate aesthetics as a factor in project success. Werning (2019), Maier (2017), Van Der Hoorn and Whitty (2016), Powell and Gifford (2016), Barbosa and Davel (2022) discuss it the most. Van der Hoorn and Whitty (2016) have outlined a conceptual framework that can be used to explore the silent aspects of project management practice, because project management is not purely analytical, and it is certainly not purely cognitive. There are elements in project management that are not explicit and cannot be understood through a set of rules or pure cognition. However, this brings complexity to organisational research, because disorganisation in project management makes the studies more complex (Wolfram Cox and Minahan 2005).

The last but one of the most important dimensions is **project processes and organisational environment** (total mentions 221). The theme project processes and organisational environment formed from the coordination of process and temporary environments. From the project management approach, aesthetics is related to project processes and organisational environment. Process coordination focuses on how an organisation designs its processes and procedures to ensure their efficiency and effectiveness. The most common authors of the keywords present there are Van Den Ende and Marrewijk (2015, 2018), Stephens (2021), Sălcudean (2022), De Molli et al (2020), Baldessarelli (2022) and De Groot (2020). A temporary environment is an organisational environment that is temporarily created for a specific purpose or duration. Under this topic, authors like Van Der Hoorn (2016), together with Whitty (2016), Warren (2008), Tureta and Américo (2020), Wolfram Cox and Minahan (2006) come to the fore. In addition to coordinating processes, creating a temporary environment is perhaps even more important when talking about aesthetics (62 versus 159). The latter ratio of figures suggests that the creation of a temporary environment is considered more important in achieving aesthetic excellence in project management compared to the coordination of processes, or that it is more widely acknowledged

today. The result of the interpretation of the articles shows to create a more attractive and motivating environment for project team members, it is necessary to engage in the aestheticization of workplace (environment, brand, logo, etc). Workplace aestheticization (1) reduces staff turnover, and (2) increases team members' satisfaction which is expressed in customer satisfaction, thus leading to better project results. The material and social are intertwined and (re)configured both in time and in practice through ritual performance. The concept of ritual performance is well suited for the study of materiality and performativity and has been studied by Van den Ende, Van Marrewijk and Boersma (2015) through organisational setting and distinct practice. The purpose of their study is to show how the social and material are intertwined. The study proves that social and material entities are rather intertwined and interdependent, and this leads to the theory of sociomateriality.

Based on articles, co-creation, collaboration, orchestration, organisational rituals, and routines belong to the coordination of processes, providing an opportunity to come together in the projects and work towards a common goal. For example, Stephens (2021) educed processes by which project team members move towards collectively effective teamwork. Successful cooperation can be explained with the following concepts: briefing, characteristics of creative specialists, features of the organisation, organisational factors, and common ground. Cooperation between creative professionals and organisations has steadily developed. According to De Groot (2020), this kind of collaboration and co-creation encourages creative problem-solving innovation, and it is important that the creative professionals involved in the process are autonomous. The need for communication and cooperation with different parties is extremely important in project management and has also been highlighted by Van den Ende, Van Marrewijk and Boersma (2015). In the case of their study, insufficient communication, and insufficient cooperation with the public and the environment led to the failure of the project and even to disaster, because there was too much focus only on the construction process. When faced with the unexpected, people and teams need to dynamically adapt (Stephens 2021).

To sum up, our review suggests that organisational aesthetics in temporary project organisations has four main dimensions which are interrelated and interdependent, also play an essential role in creating an aesthetically pleasing project work environment. Applying aesthetics to project management can lead to better project outcomes.

5. Discussion

5.1. Integrated view on organisational aesthetics in temporary project organisations

The systematic review of literature on organisational aesthetics and temporary project organisations revealed four focal dimensions that combine eight themes. This section will discuss mutual relations between these aggregated constructs, as well their relations with wider and more general concepts and propound possible theoretical and practical implications.

Based on **the philosophical approach** modern philosophy are becoming more and more widespread. This approach is important in the study of organisational aesthetics and in project management, which is gaining more and more popularity. “Irrational” elements in project work are invaluable because they allow you to see projects with analytical and rational elements better, and temporary project organisations with the environment more holistically. Alongside classical philosophy, it is recommended to integrate elements based on modern philosophy into the work of temporary project organisations, so a more holistic understanding of the organisations and its aesthetic experience can be obtained.

Continental philosophy has been seen as an alternative to dominant analytical philosophy and -thinking. Continental philosophy as a worldview differs significantly from the point of view of analytic philosophy, primarily in terms of the cognitive aspect. Existentialism (including *dasein*), subjectivism, contextualism and aesthetics are, as groups of thought, part of continental philosophy. (Van Der Hoorn 2016) Aesthetics is related to the knowledge that is created for us sensorily (Sălcudean 2022). Conversely, rational, and traditional concepts are rather analytical. Although two worldviews have coexisted side by side, in modern philosophy more and more the spread of continental philosophy is addressed, particularly the spread of gestalt thinking, holism, contextualism and ethnography (including autoethnography). (Van Der Hoorn 2016) By integrating continental philosophy into the study of organisational aesthetics and project management, we can gain valuable insights from the aesthetic experience of temporary project organizations, which can be a new development trend in improving organizations and achieving success.

In creating an aesthetically pleasing work environment, it is important to consider the different needs, personalities, cognitive abilities, and competences of team members, in short, **personality traits** play an important role. The aesthetics of an organisation is largely a way of understanding the life of an organisation that emerges from emotional and cognitive mechanisms, based on five senses (sight, hearing, taste, smell, and touch) and immediate sensory reactions (Baldessarelli et

al 2022; Van Der Hoorn 2016). The cognitive mechanism is an interpretation, the perception of things through the senses and the emergence of associations, interpreting what was experienced based on what was experienced earlier and memories. Organisations can use cognitive concepts and thinking to drive innovation (Schiuma 2017).

Cognitive mechanisms lead to some type of behaviour, for example commitment and learning. Education, wisdom, crafting, design, and creativity are the competences to be learned. (Baldessarelli et al 2022) At the heart of creating innovation and the value creation of cognitive concepts and competences are people, with their knowledge, aspirations, creativity, competence, and passion (Schiuma 2017). Ratiu (2017) has brought the importance of design and design thinking to an article that provides an aesthetic overview of the daily life of organisations. Design management, combined with craft skills, is an important part of creating innovation. Craft knowledge can be a powerful strategic design tool if it is managed appropriately. (Yair et al 2001) The aesthetic dimension of temporary project organisations, its awareness and development gives organisations the opportunity to create a more fulfilling and productive work environment that creates innovation and adds value.

The project management approach incorporates traditional and modern project management approaches, aiming at increasing project performance and innovation. Allowing improvisation and disorganisation through aesthetic elements belongs to more modern project management where is more space for creativity and innovative solutions. This allows being more agile, flexible, and adaptable to changes. Traditionally, the “iron triangle” is still central in project management, which involves balancing time, cost, and quality to explain how the organisation achieves its goal (Brorström and Norbäck 2022). In project management, teams are committed to successfully completing a task (Powell and Gifford 2016). The prescriptions for increasing the performance of projects are traditionally dominated by rational aspects (schedules, budget, planning, and controlling) (Van der Hoorn and Whitty 2016). The fact that project management is more than planning and controlling is proved by Van der Hoorn’s and Whitty’s (2017) research. Since rational precepts alone are not enough, the need for new perspectives, methodologies and methods comes to the fore.

Modern project management incorporates agility and improvisation, applying specific frameworks like Scrum and Kanban (Werning, 2019). Agile approaches can combine and balance organisation and disorganisation that in turn, can lead to opportunities for creative exploitation (Duignan & McGillivray, 2019). Disorganisation enables organisational improvisation (Tureta & Américo, 2020) that is rather playful than defined by the rules (Werning, 2019). Improvisation in organisations is increasingly relevant to cope with uncertainty in the current world. Organisational

improvisation embraces two important notions – minimal structure and imperfection aesthetics. (Barbosa & Davel, 2022)

Aesthetics is an important aspect of projects because cognitive concepts are often considered when designing projects. As aesthetic deals with sensibility and subjectivity (Araujo et al 2020), it has been treated as a missing part of the focus of project phenomena, because it provides an opportunity to get closer to aspects of project management that are beyond rationality and analytical nature. (Van der Hoorn and Whitty 2016). Organisational aesthetics is much more than visual beauty, it includes everything we perceive around us (Hujala and Rissanen 2011). The project management approach is an important dimension because it helps to understand the current developments in the field of organizational aesthetics and allows for new trends for the future. The success of project management lies in understanding the needs, personalities, abilities, and competencies of team members and taking advantage of their knowledge, aspirations, creativity, competences and passion, the inclusion of all the dimensions discussed in the article plays an important role here. The integration of aesthetics and project management can lead to new, innovative, and creative solutions.

Based on **project processes and organisational environment**, rituals can be seen as a part of processes. Rituals occur in organisational routines. The analysis of rituals gives an idea of the aesthetic, physical and material nature of the organisation's strategy (Van den Ende and Van Marrewijk 2018). Carefully orchestrated ritual practice creates a sense of meaning and shapes the project with the surrounding reality. The results show that social and material elements are orchestrated during ritual performances to create three strategic effects: audience engagement, legitimizing project plans, and implementing transitions. (Van den Ende and Van Marrewijk 2018) A lot of organisational research has been done on orchestra leaders and orchestration (Stephens 2021) and orchestration as a term has been introduced into organisational theory and project management. Elements of organisational aesthetics derive from the "perceived meanings" of the members of the organisation. In addition to everything else that is perceived, the environment plays an important and large role here. In addition to a sense of the culture of the organisation, the atmosphere, office furnishings, company logo, designs and everything else visual are important. (Warren 2008) The aesthetics of a room is created not only by how planners and managers design rooms, but also by how employees use them. (De Molli et al 2020) Workplace aestheticization is the process by which changes occur to make working life more attractive to members of the organisation with the aim of reducing staff turnover and employee stress levels and increasing team spirit, motivation, and better communication and creativity. The main goal in this regard is to improve the conditions for business success. (Warren 2008) The aestheticization of organisational space is a growing phenomenon in which organisations

carefully plan aesthetic engagement in space to evoke specific values and behaviors. When studying aestheticization, the focus is on the physical place and placing artefacts. (De Molli et al 2020)

The temporary environment consists of the atmosphere, influenced by artifacts (objects and materials creating the atmosphere), aesthetic factors, team knowledge and experience, etc. The aesthetics of temporary environments comprehends human experiences and stimuli, affecting us through senses. In aesthetic terms, there can be no conclusively universal or ideal classification (analytical concept), since aesthetics is personally cognitive and related to our own experiences and preferences (van der Hoorn, 2016). Organisational aesthetics tries to make visible and evaluate the emotional, intuitive, and creative dimension of organisational life, which results from the cognitive meaning, i.e., understandings and evaluations, of the members of the organisation. (Warren 2008) Based on the methodological questions of the study of aesthetics, aesthetics as a concept consists of three interrelated parts (Warren 2008):

- aesthetic always refers to the external as the trigger;
- aesthetic experiences are universal and sensory ways of being in the human world;
- aesthetics is characterized by experience and judgment, which are conceptual elements, and the decision can be seen as an assessment of what has been experienced.

One way to study temporary environment is based on continental philosophy. The continental approach does not give clear and specific answers, nor provide models that would be applicable in any situation. In addition, it does not try to give logical answers where there are none. A continental approach helps to understand the whole, it helps to understand what remains inside the projects and affects their “lived experience”. (Van der Hoorn 2016) One point of view is that with a continental approach, the members of the project team involved in the study can be in the role of co-author. This is due to the subjectivity, emotional focus and cognition of the teams involved in the studies. Aesthetics recognizes that we perceive different stimuli through our senses, and this can contrast with utility, because it has nothing to do with maximizing efficiency or rationality. (Van der Hoorn and Whitty 2016) Aesthetic qualities are embodied in clothing, office layout, design of project artifacts, etc. Aesthetic equipment can also be devices that perform some functionality and do not have to be merely useful (Van der Hoorn and Whitty 2018). Utility may not always be aesthetic, but it can highlight the features of aesthetics. The possible interrelation of aesthetics and utility emphasizes the importance of taking both factors into account in project management. In the context of our article, aesthetics plays an important role in creating meanings and in shaping temporary project organizations with the surrounding reality.

Knowledge of aesthetics as a social construct (Komander and Köning 2022) provides an opportunity to shape organisations and their processes rather artistically and aesthetically, which also emerges from the studied articles. Such a creative process is associated with improvisation, which leads to the perfection of the imperfection. The dimensions and themes covered in the study influence the theory and practice of aesthetics in temporary project organisations. In terms of theoretical effects, the review suggests that more holistic and integrated approach (concept) to aesthetics for temporary project organisations, which embody perspectives of both classical and modern philosophy, should be included. On the practical side, reference is made to the aestheticization of the temporary project organisation in order to increase the performance and innovation of the organisation. Organisational aesthetics can be useful in shaping a temporary project organisation, it helps to analyse and create meaning in the context of organisational design (Dzidowski 2015). In organisational design, there are also principles for creating an innovation (Sigala and Kyriakidou 2015). Organisational aesthetics covers considerably more than what is represented in this article. The dimensions and themes discussed in the review also have a broader impact on the areas of management and organisational behaviour. When creating a temporary project organisation environment that values and appreciates aesthetics, the design thinking concept should be considered, because integrating design thinking is instrumental in organisational design in general.

The discovered dimensions form a coherent whole to shape the field of aesthetics of temporary project organisations, but they can also be viewed as different areas. Cooperation across disciplines is important, as proposed by Locatelli et al (2023) manifesto for project management research, which is an invitation to researchers from different fields to collaborate and explore various realms together, with the aim of creating different perspectives and stronger areas. In other words, erase the boundaries between disciplines and include different areas, such as aesthetics, *philosophy*, *psychology*, *management*, *organisational theory*, *sociology*, *project management*, etc. By involving the bigger picture and different fields, a better and broader foundation for organisational design can be laid.

5.2. Limitations and future research directions

This literature review seeks to create an overall holistic view of the interconnection between temporary project organisations and organisational aesthetics. Our research has some methodological limitations, such as those of databases. We focused on the Web of Science, Scopus, and Google Scholar databases, and the initial search was performed in the databases through keyword search, which may have reduced the number of publications available.

Although the chosen literature review method is generally accepted, there may be limitations in the content analysis of selected articles in the application of inclusion and exclusion criteria. The criterion was that the article was peer-reviewed and therefore conference presentations, book reviews, and reports were excluded. The method also excluded magazines of so-called “gray” literature, among which there may be valuable publications. Therefore, future studies could include more sources of information. Because of the limitations, we invite further researchers to look beyond this study to improve the understanding of the field.

Table 1 describes the future research directions that we believe are important as a result of bibliometric analysis and recommendations. We consider it important to study in the future the dimensions that have emerged and the relationships between them and between perfection and imperfection. It is essential to involve different areas, the concept of design thinking in the field of organisational aestheticization, philosophy, psychology, management, project management, organisational theory, etc., to create a wholesome concept of organisational design.

Table 1. Future research directions

Themes	Future research questions / directions
Main dimensions (philosophical approach, personality traits, project management approach, and project processes and organisational environment) in temporary project organisational aesthetics	Are there any other relevant dimensions? How do these dimensions relate to each other? What is the role of different dimensions in temporary project organisations organisational aestheticization?
The possibility of aesthetics as a social construct to shape organisations and their processes rather artistically and aesthetically, which is associated with improvisation and leads to the perfection of imperfection	What is the concept of artistic and aesthetic design of organisations and their processes? On what basis and how do people within the organisation evaluate the aesthetics of their organisation?
When creating a temporary project organisation environment, that values and appreciates aesthetics, design thinking concept is considerable, because integrating design thinking concept is useful to create organisational design.	How to incorporate the concept of design thinking into the creation of organisational design and organisational aesthetics?
Erase the boundaries between disciplines and include different areas such as aesthetics, philosophy, psychology, management, organisational theory, project management etc. By involving the bigger picture and different fields, a better and broader foundation for the organisational design can be laid.	What are the possibilities and how to conduct cooperation between and over disciplines to create the concept of organisational design.

Future research should be theoretical but also conceptual and empirical. Theoretical articles could focus on the connections between theories in different fields. They are needed to develop new methods in the field of organisational design. Conceptual studies can increase the understanding of the importance and involvement of different elements. Further, empirical studies of the new concept can prove its value and significance.

6. Conclusion

The article examined the relationship between the organisational aesthetics and temporary project organisations. In modern management, art-based qualities, creativity, imagination, improvisation are increasingly encouraged to reach innovation. These qualities are essential for surviving in a changing and increasingly unpredictable world. Organisational aesthetics is a growing area of interest in the field of organisational behaviour and management, and since a temporary project organisation means a time-bound organisation, aesthetics also play an important role in it. The influence of aesthetics on creative processes is significant.

This literature review discerned four dimensions of junctures between organisational aesthetics and temporary project organisations, embracing eight themes. The dimensions included a philosophical approach, personality traits, project management approaches, and project processes, including organisational environment. By incorporating the dimensions discussed in the article, temporary project organizations can create an aesthetically pleasing work environment and culture that fosters creativity and innovation. Thus, integration of organisational aesthetics and project management can significantly impact the success of temporary project organisations. As temporary organisational settings are often used for transitions from an existent state to a more desirable state, aesthetic temporary and project organisations may bring along more aesthetic permanent organisations. As we can observe the movement towards modern project management, a more comprehensive approach to aesthetics as a concept will be useful, involving different disciplines to create a stronger foundation for better organisational design. This leads to interdisciplinary research and collaboration between different areas.

The study of organisational aesthetics and temporary project organisations has been on an upward trend over time, and more and more cross-disciplinary developments are being promoted. Aesthetics play an important role in organisational design, and as future research opportunities, cross-disciplinary and cross-theme research are significant in this field, involving *philosophy*, *psychology*, *management*, *organisational theory*, *sociology*, etc. and research into multidisciplinary areas.

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Annex 1. Selected publications

Authors	Year	Article Title	Source Title (Journal)
Akgün	2020	Team wisdom in software development projects and its impact on project performance	International Journal of Information Management
Araujo et al.	2020	Aesthetic consumption in managing art-driven organizations: an autoethnographic inquiry	Organizational Aesthetics
Baldessarelli et al.	2022	The Aesthetic Dimension of Organizing: A Review and Research Agenda	Academy of Management Annals
Barbosa et al.	2022	Organizational improvisation: challenges and perspectives for management education	Cadernos EBAPE
Barth & Blazejewski	2023	Agile office work as embodied spatial practice: A spatial perspective on 'open' New Work environments*	Scandinavian Journal of Management
Brorström & Norbäck	2022	Fast fashion: the rapid layering of management fashions in the Swedish city of Gothenburg	Public Management Review
de Groot	2020	Collaboration of creative professionals with companies (CoCreaCo): antecedent conditions for collaboration in crossovers	Journal of Work-Applied Management
De Molli et al.	2020	The aestheticization of hybrid space: The atmosphere of the Locarno Film Festival	Organization Studies
Duignan & McGillivray	2019	Disorganised host community touristic-event spaces: revealing Rio's fault lines at the 2016 Olympic Games	Leisure Studies
Fraiberg	2010	"With edges of rage and despair": Anger and the poetry of office life	Journal of Management Inquiry
Godart	2015	Trend Networks: Multidimensional Proximity and the Formation of Aesthetic Choices in the Creative Economy	Regional Studies
González-Suhr et al.	2019	Does Visual Aesthetics of the Workplace Matter? Analyzing the Assessment of Visual Aesthetics as Antecedent of Affective Commitment and Job Crafting	Spanish Journal of Psychology
Gottfried	2003	Temp(t)ing bodies: Shaping gender at work in Japan	Sociology
Hujala & Rissanen	2011	Organization aesthetics in nursing homes	Journal of Nursing Management
Jones	2013	The Biophilic University': a de-familiarizing organizational metaphor for ecological sustainability?	Journal of Cleaner Production
Kieser	1997	Rhetoric and myth in management fashion	Organization
Komandyshko	2016	Arts management innovative technologies in the creative development of youth	International Review of Management and Marketing
Lucas	2014	Nomadic' organization and the experience of journeying: Through liminal spaces and organizing places	Culture and Organization
Maier	2017	The budget in the aesthetic: The role of calculative practice in the production of popular culture	Management Accounting Research
Majid et al.	2019	Theoretical perspectives of the HCD integration in software development process	Indonesian Journal of Electrical Engineering and Computer Science
Naar et al.	2016	Innovative construction and the role of boundary objects: a Gehry case study	Construction Management and Economics
Powell & Gifford	2016	Dancing lessons for leaders: Experiencing the artistic mindset	Organizational Aesthetics
Ratiu	2017	The Aesthetic Account of Everyday Life in Organizations: A Report on Recent Developments in Organizational Research	Journal of Arts Management Law and Society
Sălcudean	2022	Aesthetic Leadership and Organizational Symbolism Experienced at the Paintbrush Factory in Cluj-Napoca, Romania	AM Journal of Art and Media Studies
Sawin et al.	2002	Putting the "D" in UCD: User-centered design in the thinkpad experience development	International Journal of Human-Computer Interaction
Schiuma	2017	Arts catalyst of creative organisations for the fourth industrial revolution	Journal of Open Innovation: Technology, Market, and Complexity

Annex 1. Continued

Authors	Year	Article Title	Source Title (Yournal)
Stephens	2021	How the show goes on: Using the aesthetic experience of collective performance to adapt while coordinating	Administrative Science Quarterly
Swan et al.	2005	Exploring robust design capabilities, their role in creating global products, and their relationship to firm performance	Journal of Product Innovation Management
Tureta & Américo	2020	Gambarra as an emergent approach in the entanglement of the organizational aesthetic and technical controversies: The samba school parade case	BAR – Brazilian Administration Review
van den Ende & van Marrewijk	2018	The point of no return: Ritual performance and strategy making in project organizations	Long Range Planning
van den Ende et al.	2015	Machine baptisms and heroes of the underground: Performing sociomateriality in an Amsterdam metro project	Journal of Organizational Ethnography
van der Hoorn	2016	Continental thinking: a tool for accessing the project experience	International Journal of Managing Projects in Business
van der Hoorn & Whitty	2016	Let's discuss aesthetics for projects	Project Management Journal
van der Hoorn & Whitty	2019	The five modes of comportment for project managing: Disclosing the tacit in project work	International Journal of Project Management
van der Hoorn & Whitty	2017	The praxis of 'alignment seeking' in project work	International Journal of Project Management
Warren	2008	Empirical challenges in organizational aesthetics research: Towards a sensual methodology	Organization Studies
Werning	2019	Walk-Through Corporate Aesthetics: Design Affordances in Tech Workspaces	Open Cultural Studies
Whyte et al.	2008	Visualizing knowledge in project-based work	Long range planning
Whyte et al.	2016	Visualizing practices in project-based design: tracing connections through cascades of visual representations	Engineering project organization journal
Vitry et al.	2020	Affective atmospheres of sensemaking and learning: Workplace meetings as aesthetic and anaesthetic	Management Learning
Wolfram Cox & Minahan	2005	Organization, decoration	Organization
Wolfram Cox & Minahan	2006	Organizational Decoration: A New Metaphor for Organization Development	Journal of Applied Behavioral Science
Yair et al.	2001	Crafting competitive advantage: Crafts knowledge as a strategic resource	Design Studies

Annex 2. The most common authors of selected publications

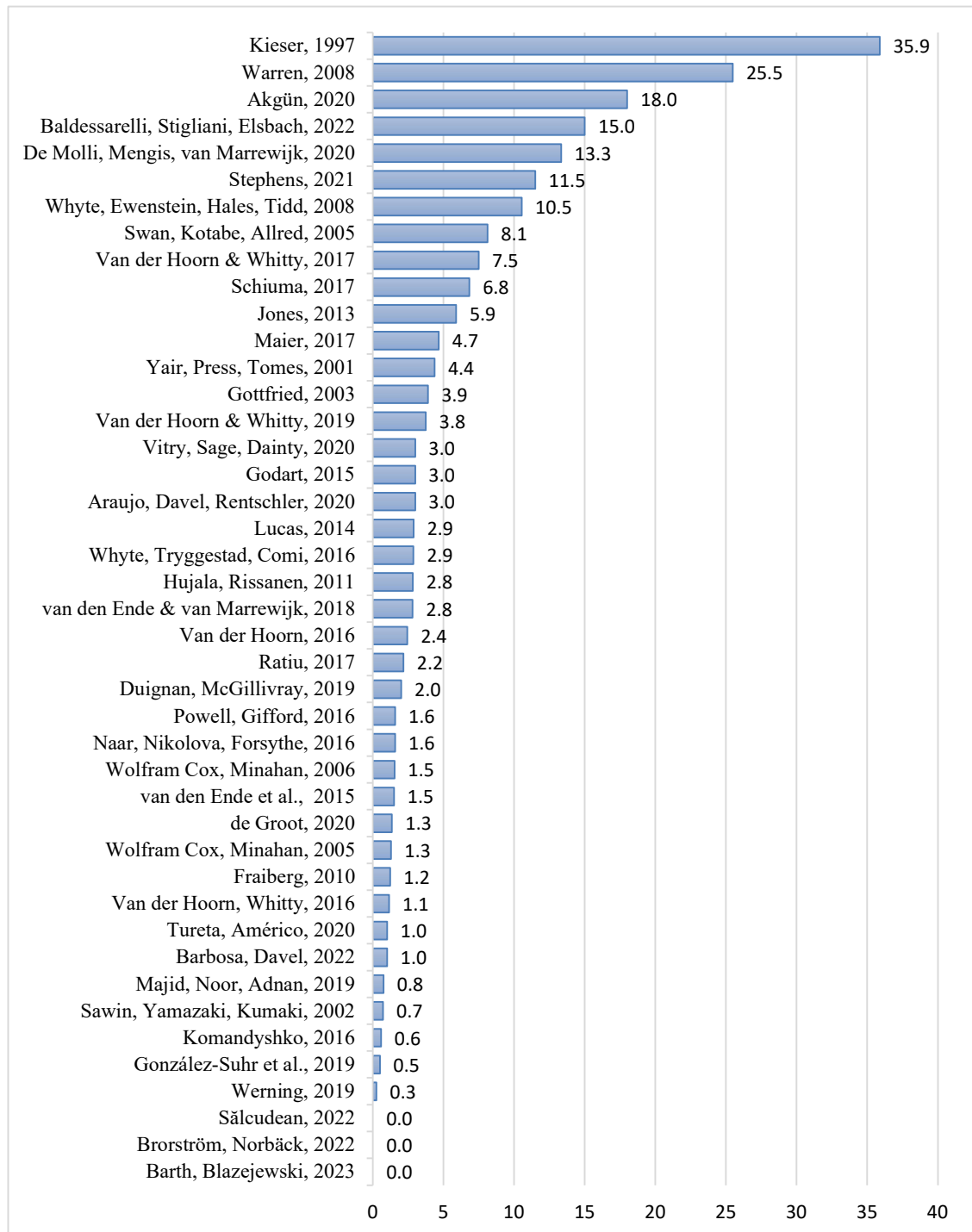
Year	Article	Author 1	Author 2	Author 3	Author 4
2022	Organizational improvisation: challenges and perspectives for management education	Barbosa, F.P.M.	Davel, E.		
2020	The aestheticization of hybrid space: The atmosphere of the Locarno Film Festival	De Molli, F.	Mengis, J.	van Marrewijk, A.	
2020	Aesthetic consumption in managing art-driven organizations: an autoethnographic inquiry	Araujo, B.C.	Davel, E.	Rentschler, R.	
2019	The five modes of comportment for project managing: Disclosing the tacit in project work	van der Hoorn, B.	Whitty, S.J.		
2018	The point of no return: Ritual performance and strategy making in project organizations	van den Ende, L.	van Marrewijk, A.		
2017	The praxis of 'alignment seeking' in project work	van der Hoorn, B.	Whitty, S.J.		
2016	Continental thinking: a tool for accessing the project experience	van der Hoorn, B.			
2016	Let's discuss aesthetics for projects	van der Hoorn, B.	Whitty, S.J.		
2016	Visualizing practices in project-based design: tracing connections through cascades of visual representations	Whyte, J.	Tryggestad, K.	Comi, A.	
2015	Machine baptisms and heroes of the underground: Performing sociomateriality in an Amsterdam metro project	van den Ende, L.	van Marrewijk, A.	Boersma, K.	
2008	Visualizing knowledge in project-based work	Whyte, J.	Ewenstein, B.	Hales, M.	Tidd, J.
2006	Organizational Decoration A New Metaphor for Organization Development	Wolfram Cox, J.	Minahan, S.		
2005	Organization, decoration	Wolfram Cox, J.	Minahan, S.		

Authors who appeared more than once in the studied articles are presented in grey

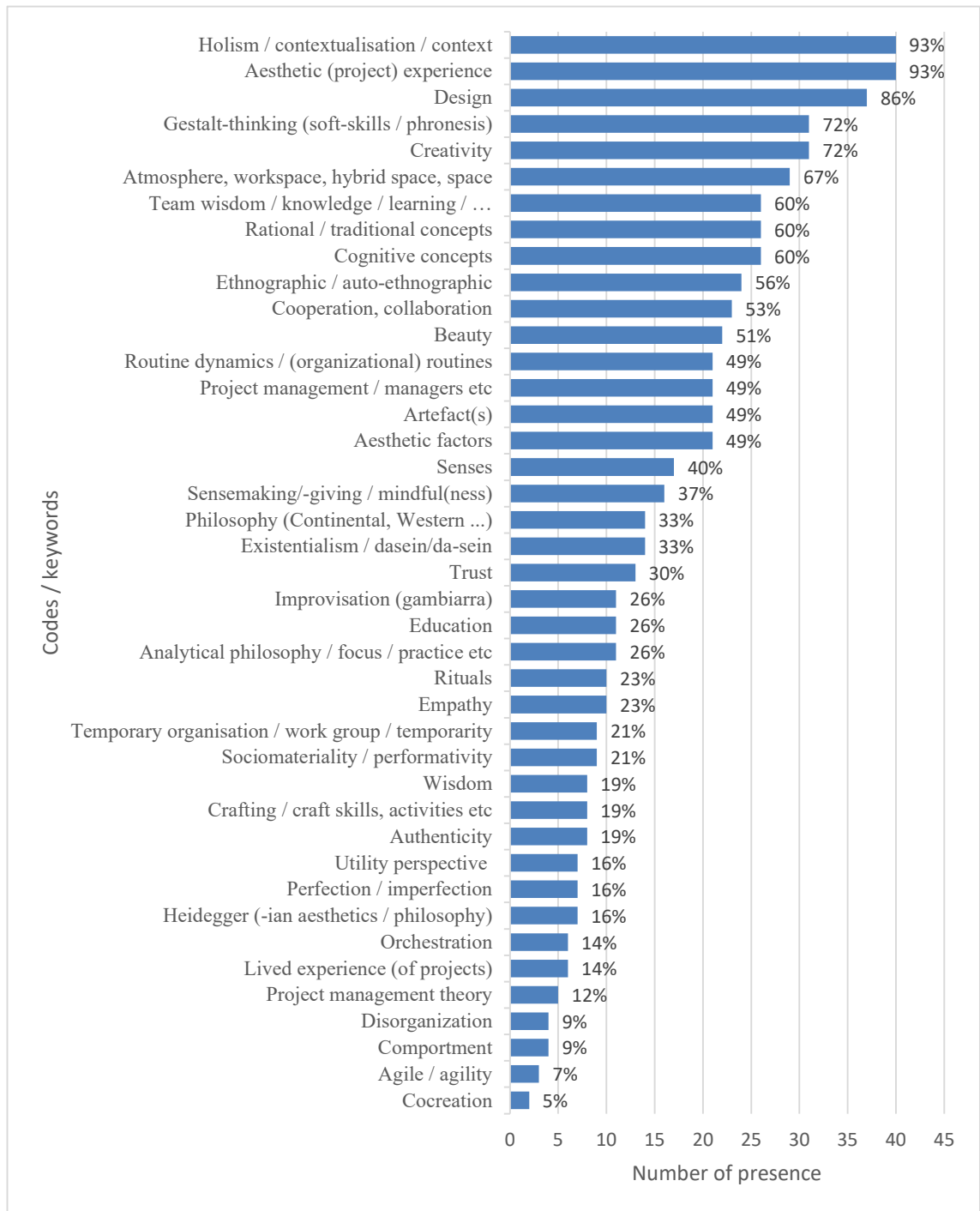
Annex 3. The 10 most cited articles of selected publications

Articles	Author	Year	Journal	Citations
Rhetoric and myth in management fashion	Kieser, A.	1997	Organization	933
Empirical challenges in organizational aesthetics research: Towards a sensual methodology	Warren, S.	2008	Organization Studies	382
Visualizing knowledge in project-based work	Whyte, J. et al.	2008	Long range planning	158
Exploring robust design capabilities, their role in creating global products, and their relationship to firm performance	Swan, K.S. et al.	2005	Journal of Product Innovation Management	146
Crafting competitive advantage: Crafts knowledge as a strategic resource	Yair, K. et al.	2001	Design Studies	96
Temp(t)ing bodies: Shaping gender at work in Japan	Gottfried, H.	2003	Sociology	78
The Biophilic University': a de-familiarizing organizational metaphor for ecological sustainability?	Jones, D.R.	2013	Journal of Cleaner Production	59
Team wisdom in software development projects and its impact on project performance	Akgün, A.E.	2020	International Journal of Information Management	54
The praxis of 'alignment seeking' in project work	van der Hoorn, B., Whitty, S.J.	2017	International Journal of Project Management	45
Arts catalyst of creative organisations for the fourth industrial revolution	Schiuma, G.	2017	Journal of Open Innovation: Technology, Market, and Complexity	41

Annex 4. Average citations of selected articles per year (C/Y)



Annex 5. The number and percentage of occurrence of the keywords in the sample



At the end of the number of presences is the percentage of keyword occurrence among all the examined articles

RESÜMEE

ORGANISATSIOONILINE ESTEETIKA AJUTISTES PROJEKTI- ORGANISATSIOONIDES: SÜSTEMAATILINE KIRJANDUSE ÜLEVAADE

Kaisa Raadik

Organisatsiooniuuringute valdkonna üks suundumusi on kunstidest õppimine ja juhtimise muutmine kunstiks (Meisiek & Barry 2014). Organisatsioonide mitmetähenduslikkus annab võimaluse organisatsioone võrrelda kunstiga, mis on viinud esteetika organisatsiooniteooriasse (Minahan & Wolfram Cox 2007). See omakorda on viinud organisatsiooni esteetika vaimsete ja kognitiivsete mõõtmeteni, mille kaudu organisatsioonide mõistmise viis levib meie meelte kaudu (Strati 2010). Organisatsiooniteooria kui organisatsiooni- ja juhtimisteaduse voog tekkis 20. sajandi lõpus. Sellele on kaasa aidanud mitmed Antonio Strati olulised teosed, mis tutvustavad esteetilist teadlikkust ja “epistemoloogilist metafoori” kui märkimisväärseid alternatiive traditsioonilisele loogilis-ratsionaalsele lähenemisele organisatsioonide mõistmisel (Ferreira et al 2021). Organisatsioonikirjanduses on olnud esteetika oluline, kuid ei ole piisavalt selge kuidas see on mõjutanud ajutisi projektiorganisatsioone.

Kuigi sellest räägiti ka varem siis ajutiste organisatsioonide teooria on visandanud Lundin ja Söderholm (1995) ligi 30 aastat tagasi. Teooria erineb “peavoolu” organisatsiooniteooriast just ajalisusest lähtudes. On üldtunnustatud, et organisatsioonidel on elutsüklid, mis tähendab, et organisatsioonid ei ole püsivad ja lõpevad varem või hiljem. Maailm liigub üha enam projektistumise suunas, kus “alalised” ja “ajutised” struktuurid kattuvad ning nende suhteline mõju on varieeruv erinevatest teguritest (Modig 2007, Winch 2014). See tähendab, et üha enam puuduvad selged piirid ajalisuses protsesside ning organisatsiooniliste tingimuste vahel.

Kaasaegses projektijuhtimises soodustatakse üha enam kunsti põhiste omaduste, loovuse, kujutlusvõime ja inspiratsiooni arendamist innovatsiooni saavutamiseks (Baldessarelli et al 2022). Need omadused on olulised ellujäämiseks muutuv ja järjest ettearvamatus maailmas. Organisatsiooni esteetika on üha rohkem huvipakkuv valdkond organisatsioonikäitumise ja juhtimise valdkonnas ning kuna ajutine

projektorganisatsioon tähendab oma olemuselt ajutist projektikorraldust organisatsioonis, on esteetikal oluline roll ka ajutiste projektorganisatsioonide seas.

Praegune teadusuuringute lünk seisneb selles, et organisatsiooni esteetika ja ajutiste projektorganisatsioonide ühisjooni ei ole uuritud ning neid ei mõisteta piisavalt. See süstemaatiline kirjanduse ülevaade uuris organisatsiooni esteetika ja ajutiste projektorganisatsioonide omavahelist suhet. Töö eesmärk oli anda ülevaade ning uurida olemasolevaid seoseid organisatsiooni esteetika ja ajutiste projektorganisatsioonide vahel. Süstemaatiline kirjanduse ülevaade annab panuse ajutiste organisatsioonide ja/või projektijuhtimist käsitlevasse kirjandusse uudse lähenemisviisiga, mis seostab organisatsiooni esteetika ajutiste projektorganisatsioonidega. See artikkel vastab järgmistele uurimisküsimustele:

1. Kuidas on organisatsiooni esteetika ja ajutiste projektorganisatsioonide uurimine nende valdkondade lõikes aja jooksul arenenud?
2. Millised on tulevased uurimisvõimalused organisatsiooni esteetika ja ajutiste projektorganisatsioonide koosmõjaks?

Artiklis antakse esmalt ülevaade kahest töö kesksest kontseptsioonist – organisatsiooni esteetika ja ajutised projektorganisatsioonid. Edasised osad sisaldavad meetodikat, põhjalikumalt analüüsi, arutelu ja sünteesi. Lõpuks antakse soovitusi edasisteks uurimissuundadeks. Organisatsiooni esteetika ja ajutiste projektorganisatsioonide vaheliste seoste uurimiseks kasutati süstemaatilist kirjanduse ülevaadet, milleks kasutati viie astmelist meetodilist protseduuri (Secundo et al 2020): (1) uurimisküsimuste määratlemine, (2) uurimisprotokolli kokkuleppimine, (3) artiklite valimine kaasamis- ja välistamiskriteeriumite põhjal, (4) kodeerimisraamistiku väljatöötamine, (5) valitud artiklite kvalitatiivne analüüs.

Esteetika mõju loovprotsessidele on märkimisväärne. Käesolev süstemaatiline kirjanduse ülevaade rõhutas organisatsiooni esteetika ja ajutiste projektorganisatsioonide vahel nelja omavahel seotud dimensiooni: (1) filosoofiline lähenemine, (2) isiksused nendes organisatsioonides ja nende ümber, (3) projektijuhtimise lähenemine ja (4) projektide protsessid ja ajutiste projektorganisatsioonide keskkond. Organisatsiooni esteetika ja projektijuhtimise integreerimine võib ajutiste projektorganisatsioonide edule oluliselt

kaasa aidata, sest integratsioon võimaldab luua esteetiliselt meeldiva töökeskkonna ja kultuuri, mis aitab kaasa loovusele ning innovatsioonile.

Kuna liigume kaasaegse projektijuhtimise suunas, oleks esteetika kui kontseptsiooni põhjalikum lähenemine, hõlmates erinevaid valdkondi, kasulikum organisatsiooni struktuuri ja disaini tugevama aluse loomiseks. See viib meid multi-distsiplinaarsete uuringute ja koostööni erinevate valdkondade vahel. Tulevased kontseptuaalsed uuringud peaksid olema keskendumissuunaga erinevate valdkondade vaheliste seoste leidmiseks ja uute meetodite väljatöötamiseks organisatsiooni struktuuri ja disaini kontekstis. Uute väljatöötatud meetodite väärtust ning olulisust on võimalik tõestada empiiriliste uuringutega. Organisatsiooni esteetika ja ajutiste projektiorganisatsioonide uurimine on tõusuteel ning üha enam soodustatakse interdistsiplinaarsete arengute edendamist. Esteetika mängib olulist rolli organisatsiooni kujundamisel ja tulevaste uurimisvõimalustena on selles valdkonnas interdistsiplinaarsed uuringud mitme eriala valdkondades olulised, hõlmates filosoofiat, psühholoogiat, juhtimist, organisatsiooniteooriat, sotsioloogiat jne.

Magistritöö on koostatud teadusartikli vormis esitamiseks ajakirja *Management Review Quaterly*.

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Kaisa Raadik

17.05.2023